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114, 115) the editors have settled by the use of the facsimile edition of that manuscript; a few other slight defects remarked by Mr. Sprengling (*ποιησῇ*[?]-*ται* [Sanders, *ποιήσεται*] for *ποιήσετε* Deut. 4:6; *κατα* for *κατ'* 4:47; *δασεως* for *δασεος* 12:2) have escaped even their practiced scrutiny. The work is as a whole admirably done and well maintains the great Cambridge Septuagint tradition. Since Part III appeared the ninth Oxyrhynchus volume has supplied two mutilated but very ancient papyri of Gen., chaps. 16 and 31, from the third and fourth centuries respectively.

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Antike Porträts. Bearbeitet von RICHARD DELBRÜCK. Bonn: A. Marcus und E. Weber, 1912. Pp. lxxi; Plates 62. M. 6.

This admirable book, whose price appears to be only six marks, follows close upon the similar, but more extensive, work of Dr. Anton Hekler, published in this country under the title *Greek and Roman Portraits*. Both testify to a widespread interest in one of the most fascinating branches of ancient, as of modern, art.

Unlike Dr. Hekler, Professor Delbrück begins with Egyptian portraits, of which he presents fourteen examples on twelve plates. Then follow on Plates 13-57 Greek and Roman portraits, beginning with the Pericles in the British Museum and ending with the painted portrait of one Turtura on the wall of a Roman catacomb. Five additional plates are devoted to intaglios, cameos, coins, and the like.

A reviewer wonders at some omissions from the collection, as well as at some inclusions; but that is the way with reviewers of anthologies generally. Professor Delbrück claims no more for his plates than that they contain "a portion of the best which has survived to us from antiquity in the way of portraiture," and from this modest claim there can be no dissent. It is gratifying to an American to see the extent to which the museums of this country have been drawn upon. No less than ten pieces of sculpture now in New York, Boston, and Cambridge are presented, one of them, the wonderful terracotta head of an elderly Roman in Boston, in three views.

The text is brief. The introductory pages contain illuminating comments on the history and the underlying motives of portraiture in the ancient countries about the Mediterranean. Then follow condensed notes on the individual examples presented. These notes are models of their kind. Although the work is described by its author as addressed to amateurs and not to actual or prospective specialists, there are few, even among serious students, who will not find guidance, as well as gratification, in the materials here brought together.

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